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CARNEGIE TO HOLD POPULAR PRICE SHOW

Plans to Encourage Purchases of Works
by Art Lovers of Average Income—
All-American Exhibit for February

To encourage the purchase of art works by persons of average income the Carnegie Institute will conduct about the middle of February an exhibition of paintings, sketches and drawings by American artists and will ask that a price not to exceed \$1,000 be placed on any work. Artists who contribute to the International exhibition later in the season will be especially asked to send pictures to the February display.

Homer Saint-Gaudens, who sails for Europe today to arrange for the participation by foreign artists in the International, said at the Hotel Lorraine, when asked about the plans for the February show, that they were not yet definitely formed, but that the display would precede the International by about two months.

"The high prices put on their works by most American artists simply scare away purchasers," said Mr. Saint-Gaudens. "Even a wealthy woman in Pittsburgh was discouraged when she saw a price of \$15,000 on a landscape shown at the last International. We want to put art works within the reach of the intellectual persons with salaried incomes, but when \$5,000 to \$15,000 are the prevailing figures at a show such persons are discouraged from the very thought of buying."

"Those who are planning the February exhibit will write to prominent artists and ask them to send such works as they don't intend to display in the big shows and request that no more than \$1,000, and, if possible, only a few hundred dollars, be put on the price tag. Small sketches and drawings which would adorn a home and which the artists would otherwise not dispose of, should be sold for figures well under \$100, in many other cases, and the art lovers and, eventually, the artists, would benefit thereby."

Modernists Will Be Commissioned by Mlle. Sorel to Help Her "Evolve"

PARIS—Interviewed by the *Gaulois* as to her reason for selling her collections of art and furniture Mlle. Cécile Sorel, the well-known actress who is on her way to the United States, said: "One must put on a new skin occasionally" (or words to that effect).

"Evolution," she went on, "is necessary to a person's life. I am giving up my furniture, my pictures, all my eighteenth century collections for a Renaissance country house and a modern residence in town. After my sale has taken place in December I will ask some of our clever artists—and," added she, "they are legion—to help me make my new home. The Moderns, so full of ideas and taste, must be encouraged."

If Mlle. Sorel carries out her plan she will be following the example of Mme. de Pompadour, who called all the ablest artists of her time about her—Lancret, Watteau, Boucher—for the decoration of her last and loveliest villa on the heights of Bellevue, near Paris, not a trace of which survived the Revolution. Mme. de Pompadour was constantly "putting on a new skin," "evolving" from house to house in a craving for the perfect one.

Pennsylvania Academy Gets a Stuart

PHILADELPHIA—Another portrait by Gilbert Stuart has been added to the permanent collection of the Pennsylvania Academy, a likeness of Constantine Francois Volney, Comte de Chasseboeuf, painted for George Clymer, one of the signers of the Declaration of Independence and an intimate friend of the Frenchman. The portrait shows the original seated behind a desk on which are two books, an inkwell and quill pens, and he holds a book in his right hand. It is brilliant in color and is considered as fine as any Stuart in the Academy's collection. It was presented by Mrs. Thomas Francis Bayard of Washington, D. C.

Luxembourg Buys a Panel by Chanler

The Luxembourg Museum has purchased Robert W. Chanler's famous decorative panel "Giraffes," painted in Paris toward the close of his student days in 1905. It was first exhibited at the "Armory Show" of the Society of Independent Artists. It was also shown at the International Exhibition in Venice in 1920. The decoration, which is sixteen feet square, was reproduced in color in the September issue of the *International Studio* in connection with an illustrated article on Mr. Chanler's work.

Tapestry Comes from Famous Abbey



This tapestry, which is owned by a Paris collector, and represents the death of Princess Marie De Bourgogne, daughter of Isabelle de Bourbon and Charles the Bold, comes from the ancient Andlau Abbey in Alsace which was founded about the year 880 by Sainte-Richarde, wife of the French king Charles le Gros. The tapestry, which is thirty feet by twenty-five feet in size, was woven in the XVI century, the Princess Marie having died in Bruges on March 27, 1482, following an accident while riding. Of the two escutcheons that are a part of

the design, that on the top of the tapestry shows the arms of Alsace and the one on the bottom those of Andlau Abbey. The legend reads: "O Lord, who givest us always Thy help, and comest and savest our Princess."

Andlau Abbey was unique, inasmuch as the nuns were obliged, to enter the abbey, to show sixteen noble titles. The noblest families were honored when one of their daughters was admitted. The nuns were not obliged to make vows, and could go back to their families whenever they liked, and even get married.

PITTI PALACE NOW A PUBLIC MUSEUM

Presented in 1919 to Florence by the
King of Italy, Its Use for Such Pur-
poses Is now Finally Decided Upon

FLORENCE—After protracted discussion, between the civic authorities and the Superior Council of Arts in Rome, the question of the destination and use of the Pitti Palace and its contents presented in 1919 to the city by the King of Italy, has been settled in conformity with the wishes and resolutions voted by the former. The result is that the Pitti Palace will now become a museum.

The ground floor, in addition to the present collection of the work of goldsmiths and silversmiths, and miscellaneous articles, is to hold in the "Gem Room" exhibits now at the Uffizi, and similar articles, ivories, amber carvings, rock crystal vessels, at present in other museums, besides the collection of Medici and Lorraine jewelry and articles of virtu recently restored to Italy from Vienna. The collection of porcelain is to be increased by additions from the palace. The ground floor is also to receive the tapestry and woven fabrics at present in the Crocetta Palace Museum, which through the absence of an elevator remains inaccessible to most visitors to Florence.

The entire first floor of the Pitti Palace is to be opened as a continuous picture gallery and state-rooms combined, furnished and decorated with paintings, tapestry, statuary and bronzes, including articles from the royal villas of Castella Petraia and Poggio a Cafano.

The second floor rooms will form partly a portion of the royal rooms, and partly the new Museum of Modern Art.

INDEPENDENT EXHIBIT FEB. 24-MARCH 18

Plan for Seventh Annual Is Announced,
Display to Be Held at the Waldorf-
Astoria—Lists May Be Closed Jan. 1

The Society of Independent Artists has announced that the seventh annual exhibition of the organization will be held this season at the Waldorf-Astoria Hotel from February 24 to March 18, 1923. As usual there will be no jury nor prizes and in case the available space is exhausted earlier the directors of the society reserve the right to close the list of exhibitors before January 1.

Members may exhibit two paintings or graphic works provided neither one is over forty inches in width or height, including frames. Where works are over forty inches in either of these dimensions, one only may be exhibited. Sculptors will be permitted to exhibit four pieces, as at previous shows.

A later notice will inform members of the dates for delivering their exhibits. The directors announce that this year a special effort will be made to increase the sale of exhibits. There were fifteen sales at the last display.

Rosenbach Acquires a Sully

PHILADELPHIA—The full-length ideal by Thomas Sully called the "Child on the Seaside" has been purchased from Mrs. A. D. Massey, of Overbrook, by Dr. A. S. W. Rosenbach, who has just returned from Europe. The painting was acquired a number of years ago by the late Henry V. Massey, a colleague of John G. Johnson, and for years the work hung in his home.

SALONS OF AMERICA HOLD NO-JURY SHOW

First Exhibit Has Both Modernist and
Conservative Work, Including Good
and Inferior—Sculpture Is Modern

The first exhibition of the newly formed Salons of America, which opened at the Anderson Galleries on October 16, can very well claim to be a representative summary of the art of today. Among the three hundred exhibits, over which no jury has exercised discrimination, are found every variety of viewpoint from conservative to radical, or, if these classifications seem inadequate, from those who paint appearances to those who deal with abstractions.

Ignoring the presence of the hopelessly bad pictures which the no-jury plan makes inevitable, there are still a great many paintings that are justly indicative of modern tendencies. The late Hamilton Easter Field, the founder of the organization, appears among the more conservative with his interior, "Washington Andirons," which is loaned by the Brooklyn Museum. Also in the same company are Walter Ufer with his "June Storm," and Sigurd Schou with a pearly toned "Marine."

William H. Donahue manipulates his thickest impasto in "Oak in Springtime." William J. Potter's Spanish landscape has the strength that comes of the appreciation of structure, form and line. F. K. Detwiller sends a landscape, "Up Winoski Way," and Jan Van Empel treats of a street car and sunshine in "The Turnpike, Tompkinsville."

Among the artists whose interest is in the abstract is Niles Spencer with his "City Walls," which impresses by its sincerity. Max Weber's "A Visit" is a study of forms in motion. Henry Fitch Taylor's "Jazz" is more interesting for its color than its arrangement. Lucy L'Engle's "Quilts" is a highly personal way of looking at white houses.

Other pictures that stand out especially are Joseph Stella's brilliant "American Landscape," Carl Sprinchorn's "Flowers," George Hart's lithographs of the West Indies, J. R. Grabach's "Washtday in Spring," Carl F. Gaertner's factory scene, "Up the River at Upsoms," Kuniyoshi's "Rowing Up Stream," a nocturne by Alta West Salisbury, Irene Weir's "The Cycle," E. B. Grossman's "Woman," Nathaniel Pousette-Dart's "Efflorescence," Henrietta Shore's simply designed landscape and figure, and portraits by Ben Benn and Kenneth Hayes Miller.

The sculptures sustain a more persistent modern note than the paintings and are more unified as a group because a higher standard is maintained. Lucy Perkins Ripley's "Dawn" is not new but stands further acquaintance well. Robert Laurent's wood carving of a flame and William Wheelock's "Adolescence" are sensitively modeled. Gaston Lachaise has a head of a woman in which the planes are beautifully and simply treated. Among William Zorachs wood carvings are two showing decided Congo influence. Reuben Nakian's "Jack Rabbit," a large figure in marble, is unusual. Following the example of the Independent Society, the Salons charge an admission fee of 25 cents.

Hart Shows Tropical Subjects

George O. Hart is showing water colors, lithographs and etchings at the School of Design and Liberal Arts until November 8. In the West Indies the artist found the colorful markets, the blue bays with their fishing boats, and all the varied interests of the people from cock fights to *mardi gras* inspiring subjects. There are also impressions of New Orleans court yards, of bathing girls in Tahiti, and of scenes along the Palisades near Mr. Hart's home in New Jersey.

A water color of three fishing boats in a blue sea depends for interest on the treatment rather than on the picturesqueness of the Greek fishermen's boats. The prints compete successfully with the water colors in interest, and in some instances outrival them. In the etching, "Bathers," the horizontal pattern of black rocks and white water provides an unusual background for the nude figures.

Fantasies by James Francis Brown

Out of the world of the theatre, the opera house, the circus and of toyland, James Francis Brown has evoked eighteen fantasies in paint that are on view in the Ainslie Galleries until Oct. 31. The composition entitled "Musician's Dream" may be taken as illustrative of his work in general, since it shows a tiny feminine figure in tights, seated at the bass end of the

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keyboard of a pianoforte, holding a violin in an attitude of reverie. In proportion to the figure the keyboard is enormous as are the curtain-like veils of red and yellow that drop down over the keyboard and serve as a background to keys and figure.

In the "Sleeping Beauty," with its princess and princely lover, again two tiny figures are seen beneath the same kind of veiling curtains. "Circus Rehearsal" is a scheme of white and green, a huge curtain in these colors behind a clown who is practising before an adoring little figure in green tulle and tights. "Sub Rosa" is more cynical and worldly in spirit, with its two dolls, attired as priest and penitent, grouped on a table amidst other still life objects. And "Susanna and The Elders" may be some sort of a puzzle picture for the very flapperish little Susanna has no observers or companions so far as we could discover. Mr. Brown's fantasies are really fantastic.

Brewster Exhibits Landscapes

E. V. Brewster is exhibiting a group of twenty-three landscapes at the Misses Hill Gallery, 607 Fifth avenue, until October 28. Mr. Brewster infuses into his work a poetic quality, having looked at nature in a manner kindred to that of Corot and the Barbizon painters. The contemplative mood, which expresses what an artist feels about a subject rather than simply what he sees objectively, is evident in his sunset scene in the mountains. This picture, which is the largest shown, may be taken as fairly representative of the artist's viewpoint and technique.

One of the smaller paintings that has especial decorative merit is of a mountain with water in the foreground treated in tones of greenish gold and browns. There is a suggestion of dramatic feeling in his "Far from the Mad-ding Crowd," an old house on a barren hill-side with a dead tree in front.

Other outstanding subjects are a moonlight scene in the pine woods and a sunset with a line of trees bordering a stream.

Another Rousseau Jungle Picture

The Bourgeois Galleries are giving a special exhibition, for an indefinite period, of one of Henri Rousseau's pictures of "The Jungle," in the same vein as his "Monkeys in a Forest" displayed at the Sculptors' Gallery last March and April. This newer canvas shows a lion fighting a crocodile, or rather devouring it, for the fight appears to be all out of the limp and blood-stained saurian the lion holds in his jaws. Rousseau never was in Africa nor saw such a scene as he has painted here, the work being purely imaginative and quite unreal in the lack of proportion between the size of the lion, the undergrowth in which he stands, the enormous flowers and the stunted trees.

In the interesting introduction he has written to the folder containing a reproduction of the painting, Mr. Stephan Bourgeois explains that "Rousseau did not paint what he saw, but what he felt." All African big game hunters who have recorded what they have "felt" about a

lion in the open, as this one is, make most readers feel that to them the lion was the most conspicuous thing in the landscape and not so diminutive as this painted lion in Rousseau's pictorial expression of his feelings.

Bolton Brown's Lithographs

Thirty-nine lithographs by Bolton Brown form a comprehensive display of his superb skill in this medium as they hang on the walls of one of the smaller rooms in the Knoedler Galleries. They range from landscapes to figure studies and portrait heads, the effects obtained including such pencil-like delicacies as the old doorway "In Brussels," the bold pattern of "The Snake" and the "Eve," the noble grandeur of the "Cedars." Here, as everywhere else, Mr. Brown's mastery of his crayon and the printing from the stone is in ripe evidence. And he adds to the general interest of the exhibition by showing a lithographic stone on which he has drawn the charming landscape with figures called "The Pasture."

Among the other very lovely lithographs are the "Summer Night," a little cottage bathed in the elusive light of the stars; the "Woodstock," rich in pastoral charm; "My Home" with its personal interest; the very delicate loveliness of the "Cloudy Dawn," and the broad view of the lake "At Zurich," a picture of such primal beauty as never to suggest having been pulled from the stone. American lithographers are so few in number as to make a show like this of Mr. Brown's a rare experience and one not to be overlooked. It will remain on view through October 28.

Varied Exhibit at Belmaison

Jules Marillac, a European artist who has devoted himself particularly to painting pictures of Spain and countries of Spanish character, is introduced to New York in a series of Cuban landscapes at the Belmaison Gallery, John Wanamaker's. Marillac, who has been influenced by the Cubists although he disavows kinship with any definite school, is something of a colorist. He puts a great deal of sparkle into his pictures without, however, using any great variety of tone.

A group of water colors, drawings and pastels by three artists who represent modern England is exhibited in adjoining rooms. Henri Gaudier-Brzeska shows himself direct and powerful in his pastels of workmen, and facile and graceful in his drawings of nudes. Lett Haines uses color lightheartedly in "Le Cirque de Paris" and in his more abstract themes makes it play a vital part in the complete effect. Cedric Morris draws café scenes in a manner reminiscent of Augustus John. Both exhibitions are open until October 28.

Sculpture by Adam Achod Sanders

Adam Achod Sanders is exhibiting a group of sculptures at the Hotel Majestic Gallery. These include a number of portraits, that of himself being one of the most interesting. His "Young King Solomon" and "Adonis" represent his best work. Various allegorical subjects include "Love and Peace Overcoming War," "Civic Virtue" and "Vanity."

British Architects War on Billboards

LONDON—The Council of the Royal Institute of British Architects has joined the Scapa Society (or Society for Checking the Abuses of Public Advertising) in supporting Lord Newton's bill for amending the Advertisements Regulation act of 1907. The billboard nuisance has become no less a menace to English than to American scenery, but the Scapa Society has been successful so far in keeping it within bounds.

German Artists Protest Luxury Tax

BERLIN—A committee called "Reichswirtschaftsrat," appointed to examine legislative acts before they are taken up by the Reichstag, has accepted the new luxury tax which has caused such an outburst of contradictory opinions. As already shown, the net income derived by the government would not be enough to make the tax worth while. Art circles are preparing a public protest to prevent this tax from being passed by the Reichstag.

Saltus Left Salmagundi Club \$15,000

The Salmagundi Club received a bequest of \$15,000 through the will of J. Sanford Saltus, art patron and numismatic, who died suddenly in London on June 24. The money may be used in any manner the club's managers wish for the benefit of the club. Mr. Saltus left an estate with an estimated value of \$2,000,000; the bequests amounting to \$940,000. His four cousins share the residuary estate.



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VARIED PORTRAITS SHOWN BY CHRISTY

President Harding, Will Hays, Mrs. Hearst, Mrs. Christy, Lillian Russell and Others Depicted with Insight

Howard Chandler Christy is giving his first exhibition as a portrait painter in the Ainslie Galleries until November 1. Of the fourteen canvases comprising the show, three have already been seen in public here—the seated figure of President Harding, the standing three-quarters length portrait of Mrs. William Randolph Hearst and the likeness of little Millie Roberts, and of these it may be said that they gain in strength and charm on being seen again in the reposeful air of their present surroundings as contrasted with their former display in the windows of other Fifth avenue galleries.

Of the remaining eleven canvases the dominant portrait is that of Will Hays, former Postmaster General and now the ruling spirit of the moving picture world. Mr. Hays sits in an armchair, in three-quarters length, wearing a dark blue serge suit and a blue striped cravat, the lighter color notes being supplied by the flesh tints, his linen and the arms of the chair.

These are the externals of the real man that Mr. Christy has put upon his canvas, the intensely nervous and human driving machine whose restrained energy, under the circumstance of posing, is indicated in the leaning figure and the clenched hands, the painter having noted and preserved the subtle and characteristic difference between the right hand and the left, an element in the construction and painting of the character in this portrait that may be recommended for earnest study on the part of all students of portraiture. Although this is an official portrait, Mr. Christy has freed it from the customary spell of stiffness in such things by the living and natural qualities with which he has charged this wholly admirable work.

Much in the same vein, although the original is of a less nervous temperament, is the portrait of George Christian, secretary to President Harding, which is painted with a spirit of reserve befitting the character of the subject. The half-length standing figure of Mr. Christian's son, Lieutenant Warren Christian, is broadly brushed in and is rich in the upstanding nature of a young American volunteer officer.

In addition to the exquisite portrait of Mrs. Hearst, Mr. Christy's feminine subjects include Mrs. William T. Dewart, Mrs. Lloyd Bowers, Miss Leiter Nelson, Mrs. Frank Henderson, Lillian Russell and Mrs. Christy. In all of these the broader scope and variety of the color schemes have not lured him away from the essential character of the original, whether it be the wistful beauty of the artist's wife, the youthful gayety of spirit of the Miss Nelson or the high humor of the white-haired Mrs. Bowers. It is for the reason that he searches out and preserves the character of his originals in his canvases that Mr. Christy has already become so distinguished as a portrait painter.

Decorative XVIth Century Maps

The first show of the season at the Weyhe Gallery is an exhibition of old decorative maps of America and other countries dating from the XVIth century to the XVIIIth. The earliest map is of the year 1493 and shows the conception of the world before the discoveries of Columbus were generally known. There are numerous maps in old coloring by such masters of cartography as Ortelius (1575), Mercator (1613), Hondius (1628), Janssen (1646), Blaeu (1653), Sanson (1675), Moll (1710) and others. The maps of Moll, Sennex and Lotter of America are especially interesting. In Visscher's rare map of New Netherlands is the first engraved view of New York City.

RESTORE GLORIES OF WESTMINSTER ABBEY

Workmen Remove Varnish That for Ages Has Hidden the Splendid Richness of Painted and Carved Work

LONDON—The restorations being carried out at Westminster Abbey are revealing beauties of which this generation has hitherto been unaware. Varnish had been bestowed so liberally on much of the medieval stonework that even antiquarians were ignorant of the wealth of brilliant color that lay hid beneath the blackness of the surface.

What the Abbey must originally have looked like is suggested by the splendid richness of painted decoration that now makes its appearance in the heraldic devices in carved stone that were installed in the time of Henry III, in the tombs and in the magnificent sedilla.

The varnish, no doubt, was applied with the idea of preserving the colored ornament, and this end it certainly has achieved, although at the accompanying expense of effectually concealing it from view for several centuries.

L. G.-S.

Protest Against Woodstock Show

While the Woodstock Art Association's exhibit was open in August a group of fifty summer residents and visitors of that art colony circulated a protest against the modern art included in the show which they signed "with a desire to precipitate a feeling against what was considered a degrading tendency in art." The signers, first of whom was W. C. L. White, art instructor in the Boys' High School, Brooklyn, N. Y., protested "against the so-called 'Modern Art' movement in general." Emile A. Gruppe was one of the signers of the circular. Six art instructors in the high schools of Brooklyn and New York attached their signatures.

Protecting Spanish Church Art

MADRID—The Papal Nuncio, in a circular letter to all the archbishops and bishops of Spain concerning the efforts of foreigners to acquire ancient paintings and other treasures, asks that all measures be taken to protect art objects belonging to the church. He calls attention to church laws which make the disposal of such property subject to discipline. This appeal has been followed by a circular from the Archbishop of Seville to the clergy of the archdiocese forbidding traffic in church art treasures without the written consent of the hierarchy.

METROPOLITAN SHOWS CABINET MAKER'S ART

One Hundred Pieces, Loaned by New York Families, of the Work of Duncan Phyfe, Display Many Varied Abilities

The comprehensive group of furniture by Duncan Phyfe which is being shown at the Metropolitan Museum until December 15 is the first exhibition in this country of the work of any American cabinet maker. The furniture numbers more than one hundred pieces, and for the most part has been loaned by various New York families. It is all of Phyfe's best period dating before 1825.

The two influences which dominated his work are clearly evident—that of Thomas Sheraton and of the French designers of the Directoire, Consulate and early Empire periods. In many instances there is a union of the two influences, and in every case a certain individuality of treatment which lifts Phyfe above the mere imitator. The identity of Phyfe pieces is established by such characteristics as the bulbous turning of a table leg, the thinly veneered corner block with which he decorated a table, or in his varied treatment of the acanthus leaf.

Most of his pieces are sofas, tables and chairs, although a few case pieces are shown and also a harpsichord. The furniture has been arranged in alcoves, so as to present a series of interiors with suitable wall-paper backgrounds, and such accessories as Lowestoft urns, sconces, girandoles and mirrors.

Duncan Phyfe was born in Scotland in 1768 and came to this country when he was about fifteen years old. He worked at the cabinet maker's trade first in Albany and then in New York, where a fortunate connection with the family of John Jacob Astor brought him a great deal of patronage. By 1800 the excellence of his work had established him as the dean of American cabinet makers. His latter period reflected the general decline of taste of the Victorian devotees of black walnut, and examples of this period are not shown in the exhibition.

The Metropolitan is showing among its recent accessions, a Greek sarcophagus from Klazomenai dating from the VIth century B. C. It is the second specimen of this period to reach this country, the other being in the Museum of Fine Arts in Boston. It affords a valuable example of Greek painting, its decoration consisting of a design of warriors and animals.

The print department is exhibiting a number of French lithographs of the XIXth century which were acquired last summer.

BROOKLYN MUSEUM SHOWS NEW WORKS

Accessions Since the First of January Include Paintings and Sculpture by Sargent, Rodin and Other Artists

The Brooklyn Museum is holding an exhibition of its accessions since the first of January, including oil paintings, water colors, etchings, sculpture, miscellaneous art objects, textiles and laces. In the main the paintings are the work of modern artists, although among the older masters is a fine Sully, "Portrait of Anne W. Wahl." The three most distinguished acquisitions of the year are Alexander's "Memories," Thayer's "Head of a Young Man," and Sargent's portrait of A. A. Healy.

Arthur B. Davies is represented by a subtly painted and beautifully conceived landscape with figures, "The Double Realm." Robert Vonnoh, Walter Griffin, Birger Sandzen, George Hart, Anna Fisher, Walt Kuhn and Dodge Macknight are other American artists whose work has been added to the Museum recently.

Impressionism is adequately represented by Pissarro's "Climbing Path." There are two portraits by Toulouse-Lautrec, a café scene by Forain which makes excellent use of red and blue, Claude Rameau's "Valley of the Frigolet" and a landscape by Maurice de Vlaminck. Rich color and deftness of touch distinguish Mary Cassatt's "After Baby's Bath." Among the older French masters are Decamps and Barye, represented by small water colors. Emile Bernard's "Egyptian Woman" and Pierre Brissaud's "Plateau of Almis, Morocco," complete the French section.

The sculptures are headed by Rodin's portrait of Gustave Mahler. Robert Eloi's "Chrysalide" is a convincing expression of awakening consciousness. A "Laughing Girl" by Gir, the bust of Father Sylvester Malone by Edmond I. Quinn, and a figure of a young girl by the Swiss artist, Walter Mettler, are also shown.

The Department of Prints has made three acquisitions of particular value. These are the set of wood engravings by Timothy Cole after English old masters, twelve Whistler lithographs and twenty-three of Joseph Pennell's etchings of New York. Subjects by Paul Hel-leu, Zella Milhau and J. J. Lankes are also among the additions to this department.

The famous Tissot collection of water colors representing the life of Christ is now on permanent exhibition in the Brooklyn Museum in the western square gallery on the third floor. For several years past, owing to lack of space in the picture galleries pending the completion of the new section of the museum buildings, the Tissot collection has been frequently removed from exhibition to temporary storage, but now the rearrangement of the galleries permits the permanent installation of this series.

In addition to installing the pictures permanently the museum has published a new catalogue of the collection with a portrait of the artist, a preface by Professor Goodyear, curator of fine arts, an introduction selected from Tissot's general preface to the published work containing the pictures, and a list of the water colors supplemented by pen and ink sketches of the scenery and portrait types of modern Syria.

Sells a Primitive to British Gallery

BERLIN—Paul Cassirer, art dealer, has just sold a most important example of primitive North Alpine painting to the National Gallery, London. The picture, representing the Holy Trinity adored by two kneeling angels, was probably painted about 1400. The color scheme is of the simplest, the whole being built up on the contrast of red and green. These two colors and the ivory yellow of the architecture stand out against the background. It is painted on pine wood. The fact of this picture having been kept for centuries near the Southern frontier of France, made critics first think a French painter was the author, but German critics say it is German.

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WOMEN ARTISTS HOLD STRONG, VARIED SHOW

Thirty-second Annual One of the Best in the History of the National Association of Women Painters and Sculptors

The thirty-second annual exhibition of the National Association of Women Painters and Sculptors, which opened at the Fine Arts Building on October 18 and extends to the end of the month, is one of the best exhibitions in the history of the association.

Constance Curtis was awarded the National Arts Club Prize for "At the Italian Booth" which is appealing in its arrangement of the black and white of a costume against the Italian flag which forms the background. Camelia Whitehurst was given the National Association prize for her portrait of a little girl with red hair, the whole executed with the spirit of a vivacious sketch. The sculpture prize went to Renée Prahar's fragment of a column with a design of jaguars around the base.

First honorable mention was given "From Autumn's Treasury," by Cora S. Brooks, which masses cosmos against a blue fabric and introduces a large glass jug to excellent effect. A flower, painting by Ruth Anderson, "Blue and Gold," won second honorable mention, and "Winter Day" by Fern I. Coppedge was given third honorable mention.

Gladys Wiles sends a charming portrait, "1875," which takes its name from an old fashioned dress, and Cecilia Beaux is represented by "On the Terrace," whose subject is a lady in purple and gold. Lucy Taggart's "Eleanor" is delightful in its treatment of a reflection in a mirror. Matilda Browne paints a flock of black nosed sheep under a somber sky in "Lingering Snow." Jane Peterson uses soft blues and greens in her harbor view called "Late Afternoon."

Dorothy Ochtman shows a fine appreciation of texture in her still life, "The Empty Jug." Emily Nichols Hatch has a portrait of a girl in evening dress called "Helen." Susan Ricker Knox is represented by one of her Ellis Island pictures, "Reminiscences of the Old World."

There are a number of excellent portraits besides those already mentioned, among them being Bertha Noyes' "Madame de Pau," Hilda Belcher's presentation of Mrs. Maurice Léon, Jessie Ansbacher's "Dr. William Hirsch" and May Fairchild's portrait of Alice Judson.

Leslie Jackson's water colors deserve special mention, as do Julie Morrow's "Across the Dunes." Alice Judson is represented by "Street by the Shore," Alta West Salisbury by a beautiful flower study, "Peonies," and Charlotte Coman by "Hudson River." Among the many others whose work merits special comment are Harriet Lord, Ann Crane, Ethel Paddock, Katherine Cherry, Elizabeth Hardenbergh, Christina Morton, Bertha M. Peyton, Marion MacIntosh, Frances Keffer, Sara Hess, Edith Penman, Ellen Emmet Rand,

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The sculptures include Harriet Frismuth's "Globe Sundial," Janet Scudder's "bird fountain," Maud Jewett's "Frog and Heron" bird bath, Lindsay Morris Sterling's "Young Goat," Alice Morgan Wright's "Wind Figure," and a "Baby's Head," by Bessie Potter Vonnoh.

Portraits at the City Club

Varied to an uncommon degree are the seven portraits by as many artists on view in the City Club until October 26. Gordon Stevenson's likeness of Colin Campbell, in a tan coat and an informal pose, is a capital performance that stands out in spite of being hung alongside DeWitt Lockman's large seated figure of a pretty young woman in an overpowering costume of green and yellow.

Sidney E. Dickinson repeats his grave convention of low tones in his admirable bust portrait of his brother artist, Royston Nave; J. Young-Hunter contributes a head of Wilson P. Foss, Jr., that is animated in character, and Kyhei Inukai sends what is probably the original study of his large self-portrait; Casilear Cole shows an austere head of a little girl, and James Britton an extremely interesting seated figure of Baron Szoprey.

Dana Pond's "Study" is a realistic representation of a frowsy-headed young woman in a chemise, vivid in its flesh painting and air of spontaneity, and Xander Warshawsky has a study of quite another kind, a "Breton Woman" who is as gravely serious as Mr. Pond's young woman is flightily irresponsible.

Art-In-Trades Club at Waldorf

Until October 22 there may be seen, in the roof garden of the Waldorf-Astoria Hotel, the first annual exhibition of the Art-In-Trades Club, a fifteen year old organization of firms and individuals concerned with furnishing and adorning the home. It is the most beautiful and varied show of its kind ever seen in New York.

The oak-paneled room by P. W. French & Co. is superb. The paneling came from Hamilton palace in Lanarkshire, Scotland, the tapestries and a few pieces of furniture being contemporary with it. A charming paneled room from early New England shown by W. & J. Sloane; a Queen Anne room with Chinese lacquer panels by E. A. Belmont of Philadelphia; and another room paneled in XVIIIth century leather with a superb leather screen of the same period arranged by Mr. Kilmartin of C. R. Yandell & Co., are all notable.

There are also distinguished tapestries from the Edgewater and Herter looms, Jackson mantelpieces, carved wood chests by G. P. Reinhard, and an early English room by Arthur Todhunter. An unusual feature is a rustic shrine by William Laurel Harris, including a full-length portrait of Father Jogues that is surrounded with gilded tree branches cut down on the shores of Lake George near the scene of the priest's missionary labors. The exhibition is free to the public on Monday afternoon, an admission fee being charged other days.

Pastels by Glenn C. Henshaw

Pastels by Glenn C. Henshaw are on exhibition at the Vanderbilt Hotel. The subjects are American scenes, featuring those in and around New York city. Mr. Henshaw studied in Paris under Leon Bonnat and Jean Paul Laurens.

Art Works Called Manufactured Paper

LONDON—A certain young English artist is feeling himself much aggrieved at the treatment meted out to him by the New York customs authorities. He despatched to his American agent certain examples of his work as illustrator, some in colors, and others in black-and-white. Apparently the officials did not credit that these were done by hand for they demanded \$19 from the agent on the score of their being samples of manufactured paper, before they would consent to deliver them up. The name of the expert responsible for this eccentric point of view is quoted in the official letter and the authorities remain adamant.

FAMOUS DOORWAYS IN NEW YORK AUCTION

Those From the Palmeiri Palace, Where Boccaccio Wrote the "Decameron" Are Among Objects to Be Sold at Clarke's

Italian and Spanish antiquities of the XVIth, XVIIth and XVIIIth centuries are on exhibition in Clarke's this week, the chief feature of the display being the wooden doorways and wainscoting from the famous Palmeiri Palace in Florence, the dwelling in which Boccaccio wrote the "Decameron" and some of his other works.

There are five of the doorways, their color scheme being gilt and blue, and the carvings are extraordinarily ornate and distinguished, the pediments being alternately fitted with oblong gilt panels with figures in low relief or the "broken" type crowned with three gilt cupids in the round. The columns on either side are rich in gilding and have exquisite Corinthian capitals.

The wainscoting consists of panels of floral and fruit reliefs in gilt framed in a soft blue background and the original candelabra wall brackets are also included. As the woodwork is arranged in Clarke's, the wall surfaces are hung with pieces of old Venetian and Genoese velvets of the same Renaissance period and of great richness of color and design.

This interior came, with the other objects in the collection, from the antiquary's establishment of Nicholas Martin in East 53rd street, and will be sold at auction on the afternoons of Wednesday to Saturday, inclusive, of next week, each session beginning at 2:30 p. m. Although New York auction rooms have seen many rare Italian and Spanish antiques of this general order in recent years, it is seldom that in one exhibition there has been assembled such pieces of early Italian furniture as Mr. Martin shows here.

There are two notable choir stalls, from the north of Spain, with ornate carvings, the central panel of one showing a heart pierced with two arrows beneath a cardinal's hat. A late XVIth walnut table from Tuscany stands out through the simplicity of its design and the softly glowing color the wood has achieved with time.

Another rare piece is a side table of the type called "credenza" of the late XVIth century with perfect claw feet and the original wrought-iron pulls, lock and key. There is a pair of walnut church benches with a coat-of-arms and initials in inlay, the iron stretchers being one of the features of these attractive pieces. The Spanish gilded and colored wood carvings include several large statues of saints, a classical shrine enclosing a figure of a saint with a reliquary in his breast, and two religious mural panels of unusual force and power.

There are many chests, original Renaissance frames, carved wood panels, decorative paintings and bronzes, a few ship models of the relief type, leather screens, pierced and wrought ironwork and many interesting pieces of Italian pottery and faience.

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—Library of the late George H. Hart, Part II, English literature; afternoons of Oct. 23, 24—First editions and modern authors from the collection of Montgomery Evans, 2d; afternoons of Oct. 25, 26—Furniture and objects of art from the estate of W. H. Peek, the residence of Mrs. John W. Merriam and other owners; afternoons of Oct. 27, 28.

Clarke's 42 East 58th St.—The Nicholas Martin Collection of Italian, Spanish and early English antiques, including furniture, tapestries, brocades, etc.; afternoons of Oct. 25, 26, 27, 28.

Walpole Gallery, 12 West 48th St.—First editions of modern English writers from the collection of F. M. Benedict, afternoon of Oct. 26—A private library of books in fine bindings, afternoon of Oct. 27.

Removes Varnish by Ironing Pictures

LONDON—According to the curator of the Sheffield Museum, the most efficient way of removing old varnish from the surface of paintings is to iron the canvas above a sheet of partially glazed brown paper. This application of heat takes away the cracked varnish and flattens the raised paint without removing it.

Gives Beckwith Works to University

Thirty copies, by the late Carroll Beckwith, from masterpieces of paintings have been presented by his widow to the school of fine arts of the University of Nebraska.

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Title for Proposed City Edifice

Since the municipal authorities of New York have announced their plan for aiding in the creation of a group of buildings to be devoted to the fine arts, including music and the drama, there has been a tendency to refer to this proposed group as the Art Center. The secretary of the Art Center has issued a circular appeal suggesting that some other title be used for the municipality's project so that confusion in the identity of the present active institution with a future plan may be avoided.

The Art Center, Incorporated, has been in existence since November 1, 1921, at 65-67 East 56th street, and is the official home of the seven constituent societies of the Art Center, namely: Art Alliance of America, Art Directors' Club, American Institute of Graphic Arts, New York Society of Craftsmen, Pictorial Photographers of America, Society of Illustrators, and the Stowaways.

Lavery Portrays the Dead Collins

LONDON—A short time before Michael Collins was killed, Sir John Lavery received a commission to paint his portrait for the Irish nation, and he was at work on it when Collins was mortally wounded. Lavery actually completed the work while the body of the dead leader was lying in state in Dublin September 3, the last touches being the words, in bold letters in the upper right hand corner of the canvas: "For Love of Ireland." The face is dead white, the eyes closed and the black hair disarranged. The canvas is to be sent to Paris for exhibition and afterwards will be returned as a gift to the Free State.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from mid-October to June 1st; monthly in mid-July, August and September. at New York, N. Y., for October 14, 1922.

State of New York, County of New York: Before me, a Notary Public in and for the State and County aforesaid, personally appeared S. W. Frankel, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor and business manager are:
Publisher: AMERICAN ART NEWS CO., Inc., 786 Sixth Ave., N. Y. C.; Editor, Peyton Boswell, 786 Sixth Ave., N. Y. C.; Managing Editor, none; Business Manager, S. W. Frankel, 786 Sixth Ave., N. Y. C.

2. That the owners are: American Art News Co., Inc., 786 Sixth Ave., N. Y. C.; Peyton Boswell, 786 Sixth Ave., N. Y. C.; S. W. Frankel, 786 Sixth Ave., N. Y. C.; C. A. Benson, 786 Sixth Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

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Business Manager.

Sworn to and subscribed before me this 18th day of October, 1922.

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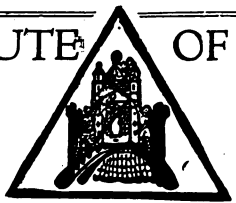
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French and British Artists Choose Committees to Select Paintings for International—No Germans Asked for 1923

Advisory committees representing France and Great Britain have been chosen by representative groups of artists of those countries to select pictures for the twenty-second International exhibition at the Carnegie Institute, Pittsburgh. The French committee is comprised of E. J. Laurent, Maurice Denis, Henri E. Le Sidaner, Henry Lerolle, Henri I. G. Martin and George Desvillières. The English committee, not complete yet, will include Mrs. Laura Knight, William Orpen, Richard Jack, George Clausen and William Rothenstein.

As previously announced, the International of next year, to be held April 26 to June 17, will differ materially in the manner of choosing pictures, from preceding shows. Committees of artists in each country in Europe will have the responsibility of choosing canvases for the exhibit. These advisory committees will have full power to invite directly artists and paintings, and each will act as juries to which any artist may submit paintings. When the paintings selected by the advisory committees have been sent to Pittsburgh, then the jury, composed of an English artist, elected by the English advisory committee, and a French artist, elected by the French advisory committee, and two American artists elected by the American committee, will meet in Pittsburgh on April 6, and make the awards.

Homer Saint-Gaudens, director of the Carnegie Institute, sails today from New York for Paris and London. He will visit Spain, Italy, Belgium, Holland, Norway and Sweden, where advisory committees will meantime be chosen. He will also go to Berlin and Vienna, but not to invite paintings for the next exhibition. He thinks that conditions will not be favorable for German and Austrian participation in the International until the following year.

About 300 pictures, as usual, half of them European and the remainder American, will comprise the show, but last year's rule of one work from each artist will not prevail. Not so many artists will be represented but the average of the display will be higher. There will be ample opportunity, Mr. Saint-Gaudens said, for unknown or little-known artists to offer works.

National Gallery to Show McFadden Art

PHILADELPHIA—The art collection of the late John McFadden, which was bequeathed to this city, is to be placed temporarily on exhibition in the National Gallery at Washington, pending the completion of the new gallery here. The will of Mr. McFadden directs that the trustees shall, pending the permanent housing of the collection by the city, exhibit the pictures in a gallery of equal dignity with the Metropolitan Museum in New York.

Grand Prix de Rome Winners

PARIS—The Grand Prix de Rome for painters was won this year by M. Ducos de la Haille, pupil of M. Ernest Laurent. M. Aubine, pupil of M. Coutan, won the prize in sculpture. The prize winner in architecture was M. Giroud, studying under MM. Laloux Lemauresquier, Duquesne and Recoura. M. Brechenmacher, pupil of M. Laguillermie, carried off the prize for engraving.

VARIED LECTURES AT BROOKLYN MUSEUM

Professor Goodyear to Discuss the Art and Civilization of Egypt and Director Fox and Others Will Also Lecture

At the Brooklyn Museum, beginning October 26, Professor William H. Goodyear, curator of fine arts, will deliver a series of free lectures on ancient and modern Egypt which he will continue on Thursday afternoons until December 14, inclusive, omitting Thanksgiving Day, November 23.

The lectures, which will be illustrated with colored screen views, will describe modern tourist travel in Egypt, modern Arab civilization, the relics of the Old and New Empires, the hieroglyphics, mythology and decorative art and the influence of Egypt on Grecian and later civilization. A second course of lectures on the history of art and civilization will be begun by Dr. Goodyear on January 18, continuing until April 26, inclusive, omitting February 22 and Easter week, the subjects to be announced later.

Other free public lectures announced by the Museum include one on contemporary English and French paintings by Dr. William H. Fox, director, November 18; "Excavations at Tell-el-Amarna, Egypt," by Professor Thomas Whittemore, December 2; "Early American Portraits," by John Hill Morgan, December 9, and "Prints in the Home," by Miss Susan A. Hutchinson, curator of prints, December 16.

John W. Beatty Says There Is Only One Good Artist in Every Hundred

PITTSBURGH—The book on art which John W. Beatty, director emeritus of fine arts at Carnegie Institute, is writing will deal, not with the history of art, as has been announced, but with the fundamental principles of art. It will embody the opinions of many famous painters and sculptors whom Mr. Beatty has met in different countries, and will appear this fall.

Speaking of the chief cause of confusion in art, which he has incorporated in his book, he says: "The opinions and views of the great master painters of our times would seem to me to possess peculiar value at this time when the art world is topsy-turvy with new fads, new so-called schools and modern expression. But art goes on, unmindful of the odd, the eccentric or bizarre, simply recording outstanding character and the subtle beauty, grace and harmony of nature. The trouble is there are very few good painters, an incredibly small number in any period, probably not more than one in a hundred. So it is easy, in the midst of the vast majority of the mediocre artists, for the inexperienced to lose his way."

Cincinnati Museum Gets a Whistler

CINCINNATI—A Whistler "Marine," one of the paintings shown in the annual exhibition at the Museum, was purchased prior to the exhibition for the Museum's permanent collection, but has not been publicly shown heretofore. Two other Whistlers are owned by the Museum. The "Marine" is described as "a small, gem-like picture of delicate, subtle beauty." It was purchased by Sir Henry Irving from a display at Dowdeswells and presented to Ellen Terry, from whom it came recently.

Russian Artists Exhibit in Berlin

BERLIN—A collection of works by Russian artists, done since 1914, is on display during October in the Van Diemen Gallery. The exhibition was arranged by the Russian committee for public instruction and the anti-starvation committee.

Edouard Jonas

Expert to the French Court of Appeal

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ANONYMOUS ART SALES

When the Anderson Galleries of New York tried out last season the novel plan of offering pictures for sale anonymously for the highest price tendered, the management probably had little idea that its scheme would attract as much attention as now proves to be the case. Philadelphia and Los Angeles are following this lead already, the one with a gallery devoted to anonymous art, the other with a scheme for selling pictures almost precisely as they were sold at the Anderson Galleries.

The Philadelphia plan is to establish a gallery where all works shown will be without the artist's name, thus leaving the public free to exercise its choice without taking a painter's reputation into consideration. No details have been announced as to the selling plan, but that the prices asked for the pictures will be lower than artists generally demand is a probability, and one that will have to be adopted if the enterprise is to succeed. But there is one feature that should not be overlooked. The pictures, after being sold, must be signed. If the artist's anonymity should be preserved, the buyer would be shorn of the privilege of knowing the author of his picture, and this might lead to complications that would be important if, in later years, the painter of a particular canvas should grow to be a man of great reputation. Moreover, price cutting under the veil of anonymity would be distinctly unfair to regular art dealers handling such men's work in season and out of season.

The Los Angeles Museum adopted, for the recent exhibition of the California Water Color Society, what is styled an "offer box" in which buyers put slips on which were written the prices they were willing to give for certain pictures in the show, this being precisely what was done at the Anderson Galleries. In a statement regarding this plan printed in the Los Angeles Times we note that a reservation is made that the highest offer made for a picture "may" be accepted by the artist, which was not the rule followed in the Sigurd Schou sale here last season, and which tends to eliminate the "sporting" element of the original plan.

The worst feature of anonymous selling is price cutting, something that will affect both the regular dealer and the artist himself; for if it becomes known that an artist is offering his work anonymously at lower figures than when his name is attached, the art buying public will be filled with mistrust.

MASTERPIECES AND MENUS

Easel pictures and mural painting as aids to the successful conduct of eating places was one of the chief recommendations made at the annual convention of the National Restaurant As-

sociation held in Washington recently. The decorations of a dining hall were declared to be of far more importance than the food, and the assembled delegates voiced the general opinion that the average patron of a good restaurant cared more for what he looked at while eating than for what he put into his stomach; that long after the diners had forgotten what they had eaten in a restaurant or hotel dining-room, they would be filled with the desire to return on account of the charm of outward appearance.

But the most interesting feature of the discussion was the general recommendation that restaurant proprietors go out into the art world and buy paintings for their walls. The members were told to "watch art exhibitions and make offers; even if a very high price is paid the indirect advertising will bring the money back home."

Readers of THE AMERICAN ART NEWS do not have to be very old to recall the days when the easel picture was the most conspicuous adornment of American hotel corridors, parlors and restaurants. Many old-time barrooms were celebrated for their collections of paintings; and there are not many private collections of native pictorial art that can compare in quality with the one assembled by Samuel T. Shaw in the Grand Union Hotel of other days. That these pictures attracted a considerable patronage to the hotels where they were hung in very well known; and when the American restaurant proprietors of today discuss returning to this old plan they are very well advised.

The "period room" style of decoration is all very well in its way; but its monotony is not so conducive to conversation or good cheer as a wall covered with paintings whose varied subjects suggest personal experiences and whose color schemes may have an effect of raising the spirits of restaurant patrons who in these days are denied the right of such good cheer as may be obtained in the eating places of London or Paris. We join our artist readers in the hope that every restaurant proprietor in the United States will take this relation of masterpieces and menus to heart and hang his walls with the excellent paintings of contemporary American artists.

American Woman's Air Memorial

LONDON—An American citizen, Mrs. Louis Bennett, has presented a memorial window to Westminster Abbey in honor of the British Flying Service, with which her only son met his death. The window, carried out by Harry Gylls, represents the Archangel Michael, whom airmen have adopted as their guardian saint, with flying figures. It looks down on the "Unknown Warrior's" grave, which it illumines with its glow. Fine feeling has been shown in omitting the name of the donor's son. It is a tribute to an entire force.

Grief Drove Mme. Sembat to Suicide

PARIS—When Mme. Sembat, known in the art world as Georgette Agutte, committed suicide from grief at her husband's death, she left a note worded: "I am joining him. I am twelve hours late already." Mme. Sembat-Agutte was a powerful painter. She was fond of color and introduced a decorative element in her large still life and figure compositions. Her husband, who was deputy for Paris, and had been Minister of State during the war, had written a book on Matisse.

Autumn Salon to Depict Sports

PARIS—The forthcoming Salon d'Automne will comprise a section entitled "Art sportif." Pictures and sculpture illustrating games and athletics are no doubt intended to be so classified. A special committee has been appointed for the organization of this department which includes the names of M. Georges Desvallieres, already associated with sections of religious art, and Dunoyer de Segonzac well-known for his drawings of boxers and of Isadora Duncan.

"Fondation Americaine" Fellowships

PARIS—The twelve fellowships distributed by the "Fondation Americaine pour l'art et la pensee française," presided over by Mrs. George Blumenthal with a committee of benefactors comprising Pierpont Morgan, have been awarded to MM. Jigon and Traverse, in sculpture; M. Le Breton, in engraving; Mlle. Cormier and M. André Frayé, in painting; MM. Rivaud, P. Legrain, C. Linossier, L. Guyot, in applied art, and M. Desormieres, in music.

Sargent Decorating a Library

CAMBRIDGE, Mass.—John S. Sargent is now engaged on the decorations for the Widener library of Harvard University, the third series which he has executed for New England institutions. The decorations are based upon the theme of "War and Peace."

Obituary

FLORENCE K. UPTON.

Florence K. Upton, painter and illustrator, died in London October 16. She was born in Flushing, N. Y., studied here with Kenyon Cox and in Paris and Holland. She was a member of the Societe Nationale des Beaux-Arts of Paris and was awarded the medal of honor at the International Exposition at Nantes in 1905. She had lived in London for many years and painted many portraits of well known American and English men and women. At the time of the war Miss Upton sold at auction in London the original drawings and the dolls used in illustrating her children's books, contributing the \$3,000 realized for an ambulance.

BERT HARWOOD

Bert Harwood, painter, died at his studio-home in Taos, New Mexico. He received his art education in the Academy of Design in Chicago and in France, where he lived for many years. He is survived by his wife and a sister, Mrs. S. Potts of Charles City, Ia.

EDMUND BLAIR LEIGHTON

Edmund Blair Leighton, R. I., is dead in London. He was the son of Charles Blair Leighton, an artist of distinction, and was born in 1853. His first picture was shown in the Royal Academy in 1878.

GABRIEL SEAILLES

Gabriel Seailles, author of books on Alfred Dehodencq, Leonardo da Vinci, Watteau and Eugene Carriere, whose friend he was, died at Barbizon, aged seventy.

Ancient Greeks Played a Game Like Hockey, a Newly Found Relief Shows

LONDON—Nothing is new under the sun—not even the game of hockey. This fact has been established by the discovery in Athens of a relief in which six youths are playing a game of ball with sticks curved exactly after the manner of the modern hockey stick. Incidentally the marble throws light on the carvings of similar sticks—hitherto known as "sickles"—that appear on votive offerings to Artemis.

Two Notable Exhibits at Ainslie's

Miss Della Shull's nineteen portraits, that have been on exhibition in the Ainslie Galleries, are distinguished by the bold and varied manner in which this young artist attacked her varying problems of character, costume and pose and by the strength and charm of her palette. Her full length standing self-portrait is a softly brilliant work and the likenesses of Robert Henri and of Mrs. Henri are very distinguished as to notations of character. "The Guitar Player" shows how Miss Shull can treat a white costume with complete success.

Mrs. E. Kirtland's flower paintings and two landscapes, which were exhibited at the same time, are equally competent as painting and as color schemes, the "Snowing at Riverdale" having a delicacy that showed the range of this painter's powers when compared with the vigor of her flower studies. The "Cat in Basket" is another admirable performance, particularly in the handling of the soft, furry coat of the amusing tabby.

Portrait by Duran Recovered

LONDON—There was recently discovered in the storeroom of the Hotel Claridge a portrait by Carolus Duran, which had been given up by its owner as lost for fifteen years. The portrait, painted in 1887, had for its subject the wife of an American, General A. C. Whittier. When Mrs. Whittier died in America twenty years later General Whittier, desiring to be near his daughter, the Princess Serge Beloselsky Belozersky, sent the picture to the Claridge, carefully packed, and followed on a later boat, but died on the way. The princess never knew what became of the portrait, which remained unclaimed, and her chance remark about its disappearance, to some one connected with the Claridge, led to its recovery.

Memorial for Solon H. Borglum

To commemorate the life and artistic influence of Solon H. Borglum some of his friends and associates have combined to raise a fund for a memorial to him. It is proposed that the fund shall be applied to the placing in the porch of St. Mark's church, New Canaan, Conn., a window designed by J. Putnam Brinley and made by J. and R. Lamb, and also to the publication of Borglum's book on "Sound Construction." Contributions will be received by John D. Fearhake, treasurer of the Solon H. Borglum Memorial Fund, 60 Broadway, New York.

Francisco Durrio Honored

PARIS—Francisco Durrio, French-Spanish sculptor and potter, has been awarded the Legion of Honor.

Studio Gossip

Rowena Meeks Abdy has become known as the artist who paints from a sedan. She has made some of her best sketches of San Francisco streets while riding about in her car. Among her most striking canvases is "The Wall Street of San Francisco," recently on exhibition. She also has gone scenes in both oil and water color of the Chinatown district.

Frances Cranmer Greenman has painted a portrait of Olga Petrova which is being shown at the Milwaukee Art Institute.

William Walcott, British etcher and water color painter, has come to New York at the invitation of the architects of the city and will spend two months studying the town from the viewpoint of the "pictorial interpretation of architecture." He may exhibit his work while here.

A recent addition to the faculty of the Master Institute of United Arts, founded by Nicholas Roerich, is Robert Edmond Jones, who will give the course in theatre decoration and stage design at the school.

John Young-Hunter has just finished a large portrait of E. W. Scripps. The portrait was painted aboard Mr. Scripps' yacht while on a cruise along the Atlantic Coast.

Augustus Lukeman's medal for the Stock Exchange has reached its 5,000th edition. This medal was given to the guests of the recent bankers' convention by the directors of the stock exchange.

James Weiland has returned from a summer at Stony Creek where he painted many canvases, among which is a portrait of Carolina Lazzari as "Deilah," from the opera "Samson and Delilah." The portrait is now on exhibition in a Fifth Avenue window. Mr. Weiland has taken a studio in the Sherwood.

Julia M. Wickham has returned from a trip to Brazil and other South American countries.

Daniel Chester French has just completed at his Glendale, Mass., studio, his bas-relief memorial to be erected in Prospect Park, Brooklyn, to the memory of the late William H. White. His winter's work in his New York studio will be a figure of "Victory" to crown the First Division monument to be erected in Washington, D. C.

Sidney E. Dickinson and Nathan Potter have taken possession of the new studio apartment which has been remodelled for them at 112 West 54th St.

The Chicago Commission has chosen James E. Fraser and Henry Hering to execute two groups each to decorate the pylons of the new Michigan Avenue Bridge.

William Pogany has completed in his studio in the Miller Building a full-sized mural decoration for the Children's Building for the Hecksher Foundation.

Mr. and Mrs. George de Forest Brush, of Dublin, N. H., have announced the engagement of their daughter, Miss Jane Brush, to Mr. Winslow Shelby Coates, son of Mr. and Mrs. Arthur Coates, of Montclair, N. J.

Charles A. Aiken has taken a studio at 57 West 57th street. He is giving a one-man show at the Washington Arts Club from Oct. 16 to 31, of water-color portraits and compositions, including portraits of W. H. Downes, art critic, Louis Kronberg, painter, and other well known New Englanders.

Lucy Perkins Dibley, sculptor, has just returned to New York from a six-months' visit to Italy and southern France, where she has been making a study of Byzantine sculpture. Mrs. Ripley has been invited to hold a joint exhibition with Arthur Carles of Philadelphia at the Chicago Art Institute in March.

Stanley Middleton has recently painted a portrait of Mrs. Katherine T. Jones of Montclair, N. J., and has started in this fall with a portrait of Miss Constance Banks, a debutante of last season.

St. Joseph, Mo., Wants Art Museum

ST. JOSEPH, MO.—There is a movement in St. Joseph for an art museum. A loan exhibition to awaken interest in the project was held this spring with considerable success. An effort was made to obtain from the municipality a \$400,000 bond issue to finance the project. A majority of affirmative votes was polled, but it required two-thirds to carry.

Archipenko Heads School in Berlin

BERLIN—Alexander Archipenko, Modernist, has been appointed teacher of sculpture, painting and drawing at the art school of the Kornscheuer. The Kornscheuer is a Dutch society aiming to improve the international relations of Modernist artists and promote the interchange of their works.

Geoffrey Duveen Robbed of Antiques

LONDON—Mr. Geoffrey Duveen has been the victim of a robbery at his residence, in which several valuable antiques, including much silver, was abstracted. Among this was a silver salt cellar of the Elizabethan period in the form of a man holding a shield. So far the missing objects have not been traced.

JAMARIN

RARE ART-WORKS & OLD MASTERS

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PARIS

PARIS

The persistent vitality of Impressionism was strikingly shown at one of the three exhibitions opening the Winter's program at George Petit's. The numerous side developments and reactions which have come into being since its origin often put in the shade the circumstance that a good dozen painters continue the *plein-air* lesson of Monet, Sisley, Renoir and Pissarro without owing tribute to Cézanne and whose names will yet figure large in the future's records of the art of our present day. Among these will be Maxime Maufra, Henri Moret, Vignon, whom their senior Armand Guillaumin survives; Loiseau, Albert André and Durenne, all of whom, if they have not brought much of new significance to form, have given their own individual, novel and wholly attractive significance to color and to feeling. They are not the designers and architects of the Cathedral perhaps, but their part may be compared with that of its carvers and its glaziers. They have, or had, these latter-day Impressionists, very wonderful "eyes" and for what they have done there is no equivalent or substitute. For instance, some sea pieces by Maufra and Moret at Petit's are perfect, and a large still-life by Albert André is an achievement in the fullest sense of the term. When one may feel disturbed by doubts as to the charlatanism of certain loudly advertised contemporary reputations, familiarity with the pictures of these men should suffice to dispel them. For their art is based on principles instead of upon tricks, on work and knowledge instead of conjury and illusion.

None of its lessons have, however, been learnt by those responsible for the 400 odd exercises in water-color in the neighboring and principal room, and by the side of the least feeble of which one of the most insignificant picture-lets by the XVIIIth century Moreau le Jeune is "Modern." Indeed the group which has been indulging in this annual manifestation for thirteen years appears to ignore the old as completely as it does the new masters. One fails to understand how such stubbornness can endure.

The preface to the elegantly bound catalogue of his show describes Mr. Hossep Pushman as being of French formation, American citizenship and Armenian origin. He likes painting Venetian glass and African women. His style is precious, and the critic is not alone in thinking so, for one of his pictures was put in a glass case, frame and all.

The Arts and Crafts Fair to be held in Paris in 1924 will open in the spring and occupy the Esplanade des Invalides, the Pont Alexandre III, the neighboring embankment, the gardens of the Cours la Reine and the entire Grand Palais. It will consist of six sections: (1) Architecture—arts and industries related to stone, wood, metals, ceramics and glass; (2) furniture (arts and industries related to wood, leather, metals, ceramics, glass, textiles, paper, joinery, games, toys, sports, scientific appliances, musical instruments, means of locomotion); (3) apparel (dress, fashions and accessories, flowers, jewelry, ornaments); (4) arts of the stage, gardens, streets; (5) instruction, in the crafts relating to stone, wood, metals, ceramics, textiles, paper, and materials of animal or vegetable derivation not as yet classed). Festivities will be held in connection with the display, in the theatre, street and gardens.

A commemorative plaque will designate the house in which Van Gogh lived at Arles. This memorial is due to the initiative of the citizens of that town who thirty years ago had a very small opinion of the artist and his work.

—M. C.

Cincinnati

The twenty-sixth annual exhibition of the Cincinnati Art Club will be held from Oct. 30 to Nov. 11, inclusive, at the Closson Galleries. The exhibition committee consists of Martin Rettig, chairman; George Debereiner, John E. Weis, E. T. Hurley, Richard Busebaum, Wm. Wiessler, Jr., H. H. Wessel, Martin G. Dumler, Ernst Bruce Haswell, Matt. A. Daly and Leon Lippert.

John E. Weis showed twenty-six landscapes of the Adirondacks for two weeks at the Closson Galleries.

Munich

At an exhibition of Max Slevogt's works at the Gallery Tannhauser a number of them were acquired for the State Gallery. Max Slevogt is the presumptive director of the Fine Arts Academy in Munich.

LONDON

The most interesting sale that has recently taken place has been that conducted by Bruton and Knowles of the antique furniture, tapestries and pictures belonging to Prinknash Park. It is not often that a suite of eight panels of old Soho tapestry such as that included in this dispersal, comes into the market, for both subject and treatment were in each case of an unusual quality. River, seaport and coastal scenes formed the subject of these panels, the price paid for which amounted to £1,260. Included among the furniture was a James II day bed, an exceptional old oak livery cupboard and a treasure chest with arched top, painted and bound in embossed and pierced metal, at one time the property of the Abbey of St. Peter, Gloucester.

Remarkably few private collections of Italian Renaissance bronzes exist in England; in fact the number has been placed as low as three. One of these, namely that brought together by John P. Heseltine, has been acquired by Mr. Alfred Spero, in whose galleries in King Street, St. James, it is now to be seen. There are few of the famous cinquecento sculptors who are not represented in this superb collection; there is a delightful figure of the boy Hermes of the School of Donatello, a Minerva attributed to Cellini, and some superb bronzes of animals attributed to Riccio. One of the most unusual of the groups is one that depicts Eve leading Cain by the hand and carrying Abel in her arms. Few artists have, for some obscure reason, cared to depict Eve at any but the stage of the apple episode!

An artistic storm is raging in regard to the exhibition of modernist work at the Tate Gallery. According to the artist, Frank Emanuel, dangerous Bolshevik propaganda lies at the root of Futurist Dadaist and Vorticist principles and we are harbouring revolutionaries unawares in the persons, not only of the artists, but likewise in the curators, directors, and patrons who fail to ban their products. Mr. Emanuel's onslaught gives weight to the contention that artists make poor critics and that after all it is the onlooker, that is to say, he outsider, who actually sees most of the artistic game.

The Royal Exchange has shown itself remarkably encouraging of women's work for not alone has it already Henrietta Rae's fine picture of "Dick Whittington dispensing his Charities," but it is now the owner of Miss Kemp Welch's canvas depicting "Women's Work in the War," and occupying the last vacant space on the north wall, among the big bays. The smaller bays are to be devoted to portraits of notable personalities in the city's history. The unveiling of the Kemp Welch group is to take place shortly.

London is to have its Commercial Academy exhibition this October. It will include poster work by such men as Studdy, Hassall and Pears, and will show what is being done in regard to bringing art into line with commerce. It is hoped that this "advertisers' academy" will become an annual institution.

One does not expect to find an Elgin Marble in the back garden of a cottage in Dorset, yet this was the find that fell to the lot of a London architect, when alighting from his car to enquire his way. The figure, which is that of a woman with a child folded in her draperies, has been defined by Dr. Percy Gardner as being derived from Smyrna about 300 B. C., the grain of the marble pointing to this part of the country as having been its home. The statue bears two holes at the side of the head, intended no doubt for the affixing of metal ornaments.

Bertram Mackennal, sculptor, will execute a statue of the late labor Premier of Queensland, Mr. T. J. Ryan. It is to be carried out in Brisbane and will show the statesman in his barrister's robes.

Through the agency of Sir Sidney Colvin a new portrait of Keats has been added to our collection. This is a facsimile of the pencil sketch made in 1820 of the poet by his friend, Charles Brown, and enthusiastically approved of by the sitter. It gives the impression of being more realistic than any portrait that we have hitherto included among our Keats relics, being less ethereal in character and rather more robust in modeling.

—L. G. S.

Kansas City

Paintings by Haley Lever and Henry O. Tanner and a group of ancient Manchu textiles are being shown at the Art Institute until Oct. 25.

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THE HAGUE

Despite the common complaint of art dealers in Holland that business has been far from normal, there has been much activity in art circles, especially in exhibitions. Native art has been sharing honors with that of the Far East. Connoisseurs know that outside of Paris and London some of the finest products of Far Eastern art are to be found in Holland. The society of the Friends of Asiatic Art have just opened an exhibition of Oriental sculpture in the Community Museum, which is to continue until late in October. This society acknowledges its indebtedness to Dr. H. H. Juynboll, director of the famous Ethnographical Museum in Leyden, and to the Indian Museum in Calcutta. Collectors like Mr. Percy Brown of Calcutta and Mr. Stoclet, famous for his collection in Brussels, as well as other members residing in Holland, have loaned treasures. The high standard of this exhibition is enhanced by the excellent setting up of these pieces of stone, bronze and wood sculpture, of which there are about ninety examples of the finest art of Northern, Southern and Central India, of Nepal and Thibet, of Ceylon, Java, Bali, Burmah, Siam and Cambodia. The large, exquisitely carved wooden doors from the island of Bali, a Javanese stone statue of the Goddess of Perfect Wisdom, lent by the Leyden Ethnographical Museum, several marvelous stone heads of Buddha from Siam and Cambodia, besides many small bronzes are objects that are seldom met with in public exhibitions.

An interesting private collection of Oriental art which the owner, Mr. Carl von der Heydt, allows the public to visit from time to time, is shown in an old mansion in the Keyzersgracht. The nucleus of this large collection was formed when Mr. Von der Heydt bought the Petrucci collection. With the aid of a well-known architect the garden has been transformed into an Oriental corner, where Buddhas and other religious sculpture have been picturesquely set up within two small temples.

—A. L. W.

Hartford

Maurice Braun's exhibition of paintings just closed at the Annex Gallery, attracted much interest. His Californian landscapes were well conceived, depicting in glowing color the grandeur of the far West. His canvases painted at Silver Mine, had a charm of their own. Four pictures were sold.

Henry C. White and son, Nelson C. White, are holding a joint exhibition of recent work in oil and pastel at the new gallery of Wiley & Sons.

The Artists' Club opened the season at the Vayana Gallery with a showing of sketches and small paintings. Among the exhibitors were Albertus E. Jones, James McManus, Carl Ringius, Frances Hudson Starre and Nunvio Vayana.

—Carl Ringius.

Monterey, Cal.

One of the features of the recent Monterey Industrial Exhibition was a division devoted to paintings contributed by artists who were visiting or had visited the Monterey peninsula. Francis McComas acted as chairman of the art jury, being assisted by Armin Hansen and Fred Gray. Among the exhibitors were William Ritschel, Henry V. Poor, Francis McComas, Charles Rollo Peters, Charles Dickman, E. Carlton Fortune, Armin Hansen, Phillips Lewis, Bruce Nelson, Lucy Pierce, Rowena Abdy, Isabel Hunter, Joseph Raphael, Cornelius Botke and Clark Hobart.

INDIANAPOLIS

Etchings, lithographs, woodcuts, linoleum block prints and photographs from the Stowaways' exhibit held at the Art Center, in New York City are on display at the Herron Art Institute.

A collection of paintings by American artists, made by George C. Calvert, Indianapolis collector and connoisseur, during a long period of years, fills the large east gallery at the Institute. Recently acquired pictures are a marine by Blakelock; a wood interior by Henry W. Ranger and a water color by John LaFarge.

The art section of the Woman's Department Club, which plans to hold one-man shows of work by Indiana artists during the winter, each to last one month, has begun with a collection of oils and pastels by George H. Baker of Richmond. All are landscapes, the oils of various dimensions, and the pastels quite small in size. Three pastels were sold as soon as the show opened.

Clifton Wheeler has joined Otto Stark and J. Ottis Adams for a few weeks of painting at Leland on Lake Michigan.

"Rising Gale" by Leon Lundmark and a landscape by John Elwood Bundy were purchased by E. C. Ropkey from an exhibition of paintings which J. W. Young brought from his Chicago galleries and displayed at the Claypool Hotel.

A bronze equestrian figure of Marshal Ferdinand Foch, modeled by Malissart, a French sculptor, has been presented to the American Legion by Marshal Foch and is now at the Legion headquarters in North Pennsylvania street.

—Lucille E. Morehouse.

Seattle

The first big exhibition of the season is now on at the Seattle Fine Arts Society. It consists of eighty-six pictures from the Second International Water Color Exhibition, which have been shown elsewhere. The public schools have sent their students to see this display, counting their presence on their grades in art classes.

The Seattle Fine Arts Society is making a drive for new members, its ultimate ambition being to build an art museum in the city. This is being given much publicity in the newspapers, and at the private view of the present exhibition a talk was made by Dean Padelford of the University of Washington, advancing the idea and making a plea for help from present and future members.

—A. M. S.

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CHICAGO

The Newberry Library is exhibiting illuminated manuscripts of the XIVth, XVth and XVIth centuries written on vellum. Many are brilliant with finely executed miniatures. Early manuscript Bibles are shown and rare illuminated books of hours, missals and antiphonals, and a group of Spanish cathedral mass books with quaint early music notes.

The Business Men's Art Club, E. G. Drew president, held its first meeting of the season at the club room of the Art Institute. William Owen, Jr., a painter and instructor from the Art Institute School was the critic of the informal exhibition of sketches made during the summer.

The dispersal of the art collection of Milton L. Strauss, an old resident of Chicago, by Williams Barker & Severn Co. was concluded during the week of Oct. 16. Paintings by Alfred East, William Keith, William Ritschel, Edward W. Redfield, Inness, Wyant, Blakelock, Bouguereau, Mauve, Jacque and De Haas, with ceramics, bronzes and various pieces of old furniture, drew collectors of many kinds from out of town.

Miss Alice Roullier and Hugh Dunbar of the Albert Roullier Art Galleries returned this month from over seas. Among the acquisitions Mr. Dunbar brought back is a rare impression of Dürer's etching, "Virgin by the City Wall."

The Chicago Public School Art Society's reproductions in color of famous paintings shown at the Anderson Art Gallery included color prints of paintings by Jacob Maris, Weissenbruch, Inness, Troyon, Rembrandt and Millet. In the adjacent gallery are exhibited English portraits by Reynolds and other old masters.

The Association of Arts and Industries is exhibiting at Marshall Field & Company's during October, American textiles representing the cooperation of artist and manufacturer in silks, cretonnes, and various decorative fabrics.

The Wild Flower Preservation Society of America, Chicago chapter, will hold its annual exhibition with the cooperation of the Society of Visual Education, at the Art Institute Dec. 28 to Jan. 13. Drawings, water color paintings and photographs of flowers will be shown with scientific exhibits.

Carson Pirie Scott & Company have adopted as a policy the encouragement of living painters. Pictures by Chauncey F. Ryder, Ossip Linde, Frederic M. Grant, Leon Gaspard, Guy Wiggins, Victor Higgins, Walter Ufer, Felicie Waldo Howell and Murray P. Bewley are now being shown.

The House of O'Brien has a number of small paintings by Frederick Rushing Roe, a young landscapist of St. Louis.

At the J. W. Young Galleries is a portrait of a young girl in pastel by Forsyth, and a general exhibition of works by Eastern men.

The Ackermann Galleries are exhibiting old English prints in color of historic mansions of England and old London and old Paris, which Mr. Button recently secured on his trip to London.

—Lena May McCauley.

Richmond, Ind.

The annual exhibition of the Richmond painters opened in the public art galleries of this city on Friday evening, October 6, and will continue till November 1. The recent works of George H. Baker, John Elwood Bundy, Elwood Morris, Maude Kaufman Egge-meyer and Francis Browne attract the most interest, although canvases by the younger artists are in some cases notable, including those of Nora Lee Richard, Clyde St. John, Blanche Wait, Lawrence McConaha, W. F. Hart, Z. E. Pottenger, Mrs. J. E. Cathell, Elizabeth Comstock, Oliver Erbse, John King, Elmira Kemp-ton, and Marston Hodgkin.

Howard Leigh, after spending the summer in Paris and other places in France, has taken a studio in Berlin where he will remain for the winter and where he will have an exhibition of oils.

John A. Seaford of Boston, formerly of Richmond, is holding a one-man exhibition of water-colors in this city.

John E. Bundy and Elwood Morris have gone on a tour of the eastern art galleries.

Mrs. Ella Bond Johnston, director of the Richmond Gallery, has recently returned from three months in Europe where she directed a party of ladies on a tour of the galleries and cathedrals. She is to give a series of gallery talks on the exhibits, and lectures on Italian Art.

WASHINGTON

One of the most important gifts to the government is the Herbert Ward collection recently installed in the National Gallery. It is not only of great value for the unusual African Ethnology it represents, comprising 2,600 items, but for the sculptured work of Mr. Ward himself, of which there are eighteen pieces. They represent the primitive people of the Congo—barbaric, viril, striking figures. Mr. Ward spent many years in Africa, and traveled with Stanley.

The National Gallery announces the display of a collection of fourteen paintings of more than usual interest belonging to Henry Cleveland and Perkins of Washington, D. C. It includes works by Beechey, Hoppner, Ladbroke, Lawrence, Mierevelt, Opie, Reynolds, Ruisdael, Wilson, Van Dyck and Victoors. Mr. Perkins is traveling abroad.

The Library of Congress has placed on exhibition with the French portrait medals, the portrait medal of General Pershing, made by Madame Anie Mouroux.

The Corcoran Gallery is showing the twenty paintings by Susan Ricker Knox of immigrants at Ellis Island. The pictures have been displayed in New York at the Museum of Natural History and in Washington at the rooms of the immigration committee of Congress. They are now to be exhibited in rotary shows by the American Federation of Arts.

Ralph King of Cleveland has loaned the Gallery a collection of etchings by Anders Zorn and D. Y. Cameron, for exhibition in the atrium. The Zorns are impressions of some of his best portrait and figure etchings.

A collection of water colors by William H. Holmes, director of the National Gallery, is being shown at the Arts Club. These pictures, exquisite in color and composition, are views about Washington, stretches of meadows in autumn coloring and scenes in Rock Creek Park, and glimpses of the Mediterranean. A collection of etchings and woodcuts by Glenn Madison Brown is also on view at the club.

An unusual three-man exhibit is being given at the Corcoran Gallery for three weeks. Daniel Garber, Robert Henri and Frederick J. Waugh are represented in thirty-eight paintings, almost equally divided. They are shown in the Hemicycle. The portraits by Henri, Garber's landscapes of winter and autumn scenes, and Waugh's marines make a variety that is especially appealing in theme and color.

Paintings by Boyer Gonzales and Charles A. Aiken will replace the Holmes exhibition at the Arts Club.

The Art Center is planning, under the leadership of Mrs. William Hitz, an exhibition of craftwork from abroad. The exhibition is to be a permanent one, from which sales will be made. It is expected that it will be ready by Jan. 1.

Beginning Nov. 1 the National Museum will have an exhibition of American handicraft. It will include pottery, book-binding, ceramics, embroidery, lace, textiles, jewelry and metal work, and will represent the work of the leading craft workers of the country. Six hundred entries have already been made. The exhibit is under the auspices of the American Federation of Arts and the collection is to be shown in museums throughout the country, reaching the Metropolitan, New York, in the spring.

—Helen Wright.

Detroit

Julius A. Haass, president of a savings bank, was abroad this summer with Ralph Booth, president of the Arts Commission. Mr. Haass brought back a painting of the head of a young girl by Rembrandt, a study of Hendrickje Stoffels, whose face proved an inspiration for quite a series of pictures by the Dutch master. Mr. Haass says its authenticity is vouched for by the three authorities, Dr. Bode, Dr. Hofstede de Groot and Dr. Valentiner.

Albert M. Todd, the "peppermint king," and art collector of Kalamazoo, has made possible the first step toward a permanent art collection for the University of Michigan. A University committee is empowered to make a selection from Mr. Todd's collection on loan at Alumni Memorial Hall in Ann Arbor, and such other of his possessions as he sees fit to offer within the next two years.

—M. H.

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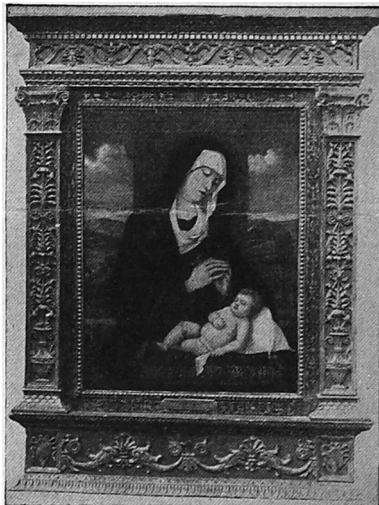
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BOSTON

Two paintings that have been attracting visit-
ors to the Copley Gallery are water colors,
never before shown in Boston, by Sargent and
Homer. The Sargent was recently painted in
Dublin, N. H., and depicts a mountain stream
with a waterfall. This picture and a Duveneck
in the same medium have been sold from the
exhibition. The water color by Homer be-
long to his so-called Adirondack period. The
figure of a mountain guide is shown trudging
along the crest of a small ridge.At the Fogg Art Museum beginning Oct. 16
and lasting through Nov. 1 will be shown a
set of seventy-two Japanese prints by Ukiyo-ye.
They belong to the first and second periods,
1680-1780. Arthur Davidson Ficke, curator of
Japanese prints at this museum, has loaned the
collection.The Guild opened its season's exhibitions with
a group of eighteen paintings by Mary B.
Hazelton. She displays a few landscapes that
are deserving of praise but one feels they lack
the penetration and thought which have gone
to make up her portraits. In the painting of
women Miss Hazelton has few superiors in
Boston. The exhibition closes Nov. 28 and will
be followed by the work of George L. Noyes.Clifford Ashley is represented by seventy-
five paintings at the Boston Art Club. Clipper
ships, whaling vessels, harbor scenes, land-
scapes, pirate ships, decorative panels and ma-
rines are included. The artist has a romantic
sense and a dramatic way of seeing things.
The huge canvases, the broad style of laying
on the paint and the brilliant colors are at-
tractive.The exhibition of selected paintings by John
J. Enneking opened at Vose Gallery Oct. 16
and will continue through the 28th. A hand-
somely illustrated catalogue has been got out
with a preface by R. C. Vose and obituary
notices by A. J. Philpott and W. H. Downes.
—Sidney Woodward.

Minneapolis

Plans are being drawn for the new Walker
Art building which, with the new Public Library
building, is to crown the summit of Lowry Hill.
The art building and the site for both buildings
is being donated to the city by T. B. Walker,
whose large art collection, at his death, will
also pass into the city's possession. The pro-
posed art building will be the second large pub-
licly owned art museum in Minneapolis. Mr.
Walker's collection consists of pictures, Asiatic
and Egyptian antiques, and art objects from
Japan and China. His collection of jades is
considered one of the finest in the country.

PHILADELPHIA

The Art Club has sent out its program for
the coming season which comprises exhibits up
to the end of February. After the exhibition
of small oil paintings, there will be a group
exhibition of the works of Robert Henri, Daniel
Garber, and Frederick J. Waugh, opening
Nov. 18 and closing Dec. 10. Then from Dec.
16 to Jan. 14 comes the 29th annual exhibition
of oil paintings. From Feb. 24 to March 18
will be shown works of Lillian Westcott Hale,
Emil Carlsen, and Charles H. Davis.Carola Spaeth has taken a studio in the Art
Alliance building where she will work during
the winter on a commission from the *Musical
Courier* to make portrait sketches of celebrated
musicians residing in this city.Alfred Hayward, who was touring in New
England states, has given up his studio at Fif-
teenth and Walnut Sts., and settled for the
time being in Gorham, N. H.The Rosenbach Galleries have three choice
canvases on view: "The Holy Family" by
Rubens, a small canvas; the "Mermaid and
Child" by John Collier, and a large canvas
51x70 inches, by Van Dyck. The latter is en-
titled "Portrait of Lady Frances Stewart."
She was the daughter of the third Duke of
Lennox.
—E. L.

St. Louis

Twelve etchings by Ross Santee, the cowboy
artist, are at the Kocian Gallery. A collection
of paintings by Monet, Renoir, Sisley, Pissarro,
Maufray, André and Loiseau, lent by the Du-
rand-Ruel Galleries is also shown.At the Newhouse Gallery is an exhibition
of portrait miniatures by Edward Kauffer.A group of paintings from the exhibit sent
by the St. Louis Art League to the Missouri
State Fair at Sedalia is shown at the Hotel
Statler. The first prize picture is by Kathryn
E. Cherry, a large flower painting.The annual exhibition of paintings by Amer-
ican artists, assembled by the City Art Museum,
which opened September 15 and will end Octo-
ber 25, is attracting many visitors. The col-
lection was invited from exhibitions in museums
and in dealers' galleries in other cities. Works
by George Bellows, John S. Sargent, Clifford
Addams, Emil Carlsen and Chauncey F. Ryder
are among those shown.The capitol decoration commission has ap-
proved the model by A. Sterling Calder for the
frieze to be carved along the front of the state
capitol. It will depict the history of Missouri
in fifteen episodes, beginning with the aboriginal
Indian shown at sun-worship and ending with
a symbolical portrayal of motherhood.
—Mary Powell.THE PENNSYLVANIA
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Ackerman Galleries, 10 East 46th St.—Exhibition of ship models.

Ainslie Galleries, 677 Fifth Ave.—Portraits by Howard Chandler Christy, to Nov. 1; paintings by James Francis Brown, to Oct. 31.

Anderson Galleries, Park Ave. and 59th St.—Autumn exhibition of The Salons of America, to Nov. 4.

Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.

Art Center, 65-67 East 56th St.—Second annual exhibition of the cooperating societies of the Art Center, Oct. 31.

Babcock Galleries, 19 East 49th St.—Autumn exhibition of paintings.

Belmaison Gallery, Broadway and Ninth St.—Cuban landscapes by Jules Marillac and drawings by Henri Gaudier Brzeska, Lett Haines and Cedric Morris, to Oct. 28.

Bookery Art Gallery, 14 West 47th St.—Photographs by E. V. Brewster.

Bourgeois Galleries, 668 Fifth Ave.—The "Jungle Landscape" by Henri Rousseau, to Oct. 28.

Brooklyn Museum, Eastern Parkway.—Special exhibition of recent accessions.

Brown Robertson Galleries, 415 Madison Ave.—Modern etchings, lithographs and block prints.

City Club, 55 West 44th St.—Exhibition of portraits, to Oct. 26.

Civic Club Gallery, 14 West 12th St.—Drawings and paintings by children of the Modern School at Stelton, N. J.

Daniel Gallery, 2 West 47th St.—Paintings by American artists.

Dudensing Galleries, 45 West 44th St.—Modern French and American paintings.

Durand-Ruel Galleries, 12 East 51st St.—Modern French paintings.

Ehrich Galleries, 707 Fifth Ave.—Paintings by D. P. Brinley, Charles Reiffel, Bernhard Gutman, Karl Schmidt, and H. C. Fildes, to Oct. 28.

Fearon Galleries, 25 West 54th St.—Drawings by old masters.

Ferargil Galleries, 607 Fifth Ave.—Paintings by William M. Chase.

Fine Arts Bldg., 215 West 57th St.—Exhibition by National Association of Women Painters and Sculptors.

Montague Flagg, 42 East 57th St.—English and French tapestries and paintings of the XVII and XVIII centuries.

Foslom Galleries, 104 West 57th St.—Paintings by American artists.

Harlow Gallery, 712 Fifth Ave.—Exhibition of modern etchings.

The Misses Hill Gallery, 607 Fifth Ave.—Paintings by E. V. Brewster, to Oct. 28.

Kennedy Galleries, 693 Fifth Ave.—Old and modern prints.

Keppel Galleries, 4 East 39th St.—Exhibition of early engravings, Oct. 24-Nov. 15.

Knoedler Galleries, 556 Fifth Ave.—Lithographs by Bolton Brown, to Oct. 28.

Kraushaar Galleries, 680 Fifth Ave.—Paintings of Maine by George Luks.

John Levy Galleries, 559 Fifth Ave.—American and European paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Paintings by American artists.

Hotel Majestic, 2 West 72nd St.—Sculpture by Adam A. Sanders.

Metropolitan Museum, Central Park at 82nd St.—Special exhibition of Prints; loan exhibition of furniture by Duncan Phyfe.

Milch Galleries, 108 West 57th St.—Exhibition of paintings by American artists.

Montross Gallery, 550 Fifth Ave.—Group of American artists.

Musmann Gallery, 144 West 57th St.—Etchings by Henry B. Shoppe and Y. E. Soderberg.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery, and "The Making of Prints."

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Gallery, 6 West 50th St.—Group of selected American paintings.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

School of Design and Liberal Arts, 212 West 59th St.—Water colors, lithographs and dry paints by George O. Hart, to Nov. 8.

Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.

Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of water colors, Oct. 22-Nov. 4.

Arthur Tooth & Sons, 709 Fifth Ave.—Exhibition of XVIII century English paintings.

Weyhe Galleries, 710 Lexington Ave.—Old decorative maps, to Oct. 31.

Whitney Studio Club, 147 West 4th St.—Exhibition of drawings, Oct. 24, Nov. 14.

Howard Young Galleries, 620 Fifth Ave.—Exhibition of paintings from the estate of Potter Palmer, to Oct. 28.

Waldorf-Astoria Hotel—Annual Exhibition, Art-Interiors Club, interior decorations and allied crafts, to Oct. 22.

Rochester

Oil sketches and paintings by Vladimir Perflief were shown at the Sagamore Hotel, Rochester. Many of the paintings were purchased. Captain Perflief, who recently came from Russia, has opened a studio in Philadelphia.

National Exhibition Calendar

BALTIMORE—Twenty-seventh Annual Exhibition of the Baltimore Water Color Club, March, April, 1923; address Baltimore Water Color Club.

CHARLESTON, S. C.—Annual Exhibition of the Carolina Art Association, March 15; address T. R. Waring, Secretary.

CHICAGO—Twenty-seventh Annual Exhibition by Artists of Chicago and Vicinity, Feb. 1-March 11; address Chicago Art Institute.

CHICAGO—Thirteenth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers; address Chicago Art Institute.

CINCINNATI—Thirtieth Annual Exhibition of American Art, May 26-July 31; address Cincinnati Museum Association.

CONCORD, Mass.—Seventh Annual Exhibition of the Concord Art Association, May 6-June 3; address Elizabeth W. Roberts, Secretary.

DAYTON, Ohio—Thirty-fifth Annual Exhibition of American Paintings and Sculpture Nov. 2-Dec. 10; address Dayton Museum of Art.

DETROIT—Annual Exhibition of Works by Michigan Artists, Dec. 5-31; address Detroit Institute of Arts.

DETROIT—Annual Exhibition of Paintings by American Artists, April 18-May 30; address Detroit Institute of Arts.

HARTFORD—Thirteenth Annual Exhibition of Oil Paintings and Sculpture, April, 1923; address Box 298, Hartford, Conn.

LOS ANGELES—Thirteenth Annual Exhibition of the California Art Club, Oct. 19-Nov. 19.

MINNEAPOLIS—Eighth Annual Exhibition by Minneapolis and St. Paul Artists; Sept. 30-Oct. 30.

MONTCLAIR, N. J.—Annual Exhibition of Summer Sketches, Oct. 1-Nov. 15.

NEW HAVEN—Fifth Annual Exhibition of Little Pictures, by New Haven Paint and Clay Club, Nov. 27-Dec. 10; address Mrs. F. B. Luquens, 189 East Rock Road.

NEW HAVEN—Twenty-third Annual Exhibition (all mediums), New Haven Paint and Clay Club, April, 1923; address Mrs. F. B. Luquens, 189 East Rock Road.

NEW ORLEANS—Third Annual Exhibition of the Southern States Art League, March 1923; address, R. M. Van Wart, 450 Audubon St.

NEW ORLEANS—Annual exhibition of the New Orleans Art Association, March 1923; address Lydia M. Brown, 627 St. Peters St.

NEW YORK—Winter Exhibition, National Academy of Design, Nov. 18-Dec. 17; address 215 West 57th St.

NEW YORK—Seventh Annual Exhibition of the Society of Independent Artists, Feb. 24-March 18, Waldorf-Astoria Hotel; address A. S. Baylinson, 1947 Broadway.

NEW YORK—Second Combined Exhibition of the American Water Color Society and the New York Water Color Club, Dec. 26-Jan. 9; address 215 West 57th St.

NEW YORK—Thirty-eighth Annual Exhibition of the Architectural League of New York, Jan. 28-Feb. 24; address 215 West 57th St.

NEW YORK—Thirty-second Annual Exhibition of the National Association of Women Painters and Sculptors, Oct. 18-30, at the Fine Arts Bldg., 215 West 57th St.

NEW YORK—Twenty-fourth Annual Exhibition of the American Society of Miniature Painters, Knoedler Galleries, February, 1923; address Helen Winslow Durkee, 124 West 72nd St.

OMAHA, Neb.—Second Annual Nebraska Artists Exhibition, Oct. 6-29.

PEORIA, Ill.—Fourth Annual Exhibition of Oil Paintings, Nov. 9-29; address Peoria Society of Allied Arts, Lehman Bldg.

PHILADELPHIA—119th Annual Exhibition of Oil Paintings and Sculpture of the Pennsylvania Academy of Fine Arts, Feb. 4-March 25.

PHILADELPHIA—Twenty-first Annual Exhibition of Miniatures, Nov. 5-Dec. 10; address Pennsylvania Academy of Fine Arts.

PITTSBURGH—Twenty-second International Exhibition of the Carnegie Institute, April 26-June 17.

RICHMOND, Ind.—Twentysixth Annual Exhibition of American Painters, Nov. 26-Dec. 11; address Art Association of Richmond.

RICHMOND, Ind.—Twenty-sixth Annual Exhibition of Paintings by Indiana Artists, Jan. 14-31; address Art Association of Richmond.

SAN FRANCISCO—Annual Exhibition of the San Francisco Art Association, through November; address San Francisco Art Association.

WASHINGTON, D. C.—Annual Winter Exhibition of the Washington Art Club, Dec. 15-Feb. 15; address A. F. Musgrave, 3241 Thirtieth St.

WORCESTER—Nineteenth Annual Exhibition of Paintings by Artists and Art Students of Worcester, Oct. 8-29.

Toledo

The November exhibit at the Toledo Museum will be canvases from the last Carnegie international. In one of the smaller galleries there will be an exhibit of recent paintings and sketches by Isaac Rader, who was awarded the first prize at the spring exhibit of Toledo artists' work in 1921.

Thomas S. Parkhurst is showing fifty paintings and sketches at the Toledo Museum through October. All were painted at Carmel-by-the-Sea. This is the first public display of his work after six years in California. He paints from a high point, looking into the depths of the water, and obtains a brilliant shimmering quality seldom achieved. —Frank Sottek.

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